

Practice shapes tools

Tools shape practice





**GEGENSTAND**  
INTERNATIONALE  
RUNDSCHAU  
DER KUNST  
DER GEGENWART

**B**

**OBJET**

REVUE  
INTERNATIONALE  
DE L'ART  
MODERNE

**В ЕЩЕ**

МЕЖДУНАРОДНОЕ  
ОБОЗРЕНИЕ  
СОВРЕМЕННОГО  
ИСКУССТВА

**№ 1-2**

БЕРЛИН  
МАРТ—АПРЕЛЬ  
1922

PUBLIÉE SOUS LA DIRECTION DE EL LISSITZKY ET ELIE EHRENBURG

## DIE BLOCKADE RUSSLANDS GEHT IHREM ENDE ENTGEGEN, —

das ERSCHEINEN des

### „GEGENSTANDES“

ist auch ein Anzeichen dafür, daß der Austausch von Erfahrungen, von Errungenem, von „Gegenständen“ zwischen jungen russischen und westeuropäischen Meistern begonnen hat. Sieben Jahre gesonderten Seins haben gezeigt, daß die Gemeinsamkeit der Aufgaben und Ziele der Kunst in den verschiedenen Ländern nicht auf Zufall beruht, auch nicht Dogma oder Mode, sondern eine in sich selber beruhende Eigenschaft der gereiften Menschheit ist. Die Kunst ist von nun ab, bei Wahrung aller lokalen Eigentümlichkeiten und Symptome, international. Die Begründer einer neuen Meisterschaft befestigen sichere Fugen zwischen Rußland, das die gewaltigste Revolution durchlebte, und dem Westen mit seiner jammervollen Blaumontagstimmung nach dem Kriege; hierbei übergehen sie alle Unterscheidungen psychologischer, wirtschaftlicher, völkischer Art. Der

### „GEGENSTAND“

ist das Bindestück zwischen zwei benachbarten Laufgräben.

Wir stehen im Beginn einer großen schöpferischen Epoche. Natürlich sind Reaktion und bourgeoisier Starrsinn

## LE BLOCUS DE LA RUSSIE TOUCHE À SA FIN

L'APPARITION de

### „L'OBJET“

est l'un des indices de l'échange d'expériences, de réussites d'objets qui commence à se faire entre les jeunes artisans de Russie et d'Occident. Sept ans d'existence séparée, ont prouvé que la communauté d'aspirations et de voies, dans le domaine artistique, entre différents pays, n'est pas un effet du hasard, un dogme, une mode, mais bien la propriété inévitable d'une humanité mûrie.

L'art, aujourd'hui, est international, tout en ayant conservé le caractère local des symptômes et des traits particuliers.

Les constructeurs de l'art nouveau, passant par-dessus les différences de psychologie, de mœurs et d'économie, établissent un lien solide entre la Russie, qui a subi la grande Révolution, et l'Occident avec son lundi — accablant.

### „L'OBJET“

est la jonction de deux tranchées alliées. Nous assistons à la naissance d'une grande époque constructive. Il va de soi que la réaction et l'entêtement bourgeois sont encore grands partout, aussi bien en Europe que dans la

## СОДЕРЖАНИЕ

1. Искусство и общественность. — 2. Литература. Владимир Маяковский. Борис Пастернак. Charles Vildrac. Iwan Goll. Serge Essenine. Jules Romains. Жан Сало. Александр Куликов. Франц Эллес. — 3. Живопись, Скульптура, Архитектура. Альберт Глез. — О современном состоянии живописи и ее тенденциях. Тео-ван-Десбург, Монументальное искусство. — Анкета: Ответ Фернандо Леже, Ответ Джинно Северини, Ответ Липшица, die Ausstellungen in Rußland, Состояние современного искусства. — Корбюзье-Сонье, Современная архитектура. — Первая международная выставка в Дюссельдорфе, май — июль 1922. — Н. Пунин, Татинова башня. — Дома сериями. — 4. Театр и Цирк. Новые спектакли в Париже: Кокто, „Свадьба на Эйфелевой башне“; Кроммелинка, „Великолепный рогоносец“. — Пантомима, балет, цирк в Париже. — А. Таиров, „Записки режиссера“. — Новые танцы. — Джаз-Банда. — Цирк. — 5. Музыка. S. Prokofieff. — Музыка и машина. — 6. Кинематограф. — Глифокинематография. 7. Объявления.

## БЛОКАДА РОССИИ КОНЧАЕТСЯ

ПОЯВЛЕНИЕ

### „ВЕЩИ“

один из признаков начинающегося обмена опытами, достижениями, вещами между молодыми мастерами России и Запада. Семь лет отъединенного бытия показали, что общность заданий и путей искусства различных стран не случайность, не догма, не мода, но неизбежное свойство возмужалости человечества. Искусство ныне ИНТЕРНАЦИОНАЛЬНО, при всей локальности частных симптомов и черт. Между Россией, пережившей величайшую Революцию, и Западом, с его томительным послевоенным понедельником, минуя разность психологии, быта и экономики строители нового мастерства кладут верный скреп

### „ВЕЩЬ“

— стык двух союзных окопов.

Мы присутствуем при начале великой СОЗИДАТЕЛЬНОЙ ЭПОХИ. Конечно реакция и мещанское упорство сильны по всюду, и в Европе, и в сдвинутой с устоев России. Но все усилия староверов могут лишь замедлить процесс строительства новых форм бытия и мастерства. Дни разрушений, осады и подкопов — позади. Вот почему

### „ВЕЩЬ“

**„L'OBJET“**

**„L'OBJET“**

What future practices can  
we imagine, and which tools  
can make them happen?

# The Libre Graphics Research Unit

# The Libre Graphics Research Unit



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# Free, libre and open source

- ✓ Producers and users of software can learn from and take part in the construction of software
- ✓ F/LOSS tools generally welcome divergence, alteration and dialogue
- ✓ Securing free exchange of knowledge is a prerequisite for any form of innovation

# The Libre Graphics Research Unit











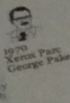




1. Protein  
 2. Carbohydrate  
 3. Lipids  
 4. Nucleic acids  
 5. Water  
 6. Electrolytes  
 7. Vitamins  
 8. Minerals  
 9. Enzymes  
 10. Hormones  
 11. Antibodies  
 12. Antigens  
 13. Antibiotics  
 14. Antifungals  
 15. Antiparasitics  
 16. Antivirals  
 17. Anticancer drugs  
 18. Anticoagulants  
 19. Antidepressants  
 20. Antipsychotics  
 21. Anticonvulsants  
 22. Antihypertensives  
 23. Antidiabetics  
 24. Anticardiacs  
 25. Anticancer  
 26. Anticancer  
 27. Anticancer  
 28. Anticancer  
 29. Anticancer  
 30. Anticancer



1970



The mouse  
Ethernet  
The laser printer

## Hardware

## OS, Libraries and formats

Computer generated color graphics  
Graphical user interface featuring windows and icons  
WYSIWYG text editor  
Interpress (precursor to PostScript)  
Smalltalk programming language

Metafont  
programming  
language used  
to define vector  
fonts

## Fonts

## Software

1976 - 1982  
TeX  
typesetting system  
Donald Knuth

late 70s - 80's  
Ikarus  
vector/curve based format  
to digitalise fonts  
Peter Karow (URW)

L<sup>A</sup>T<sub>E</sub>X

1980  
L<sup>A</sup>T<sub>E</sub>X  
document preparation  
system and markup  
language  
Leslie Lamport

`\documentclass{article}`  
`\usepackage{amsmath}`  
`\usepackage{fontspec}`  
`\usepackage{fontspec}`

1983  
Microsoft Word

1984  
Kidus  
Paul Brainerd  
(based on Adobe's PostScript  
page description language)



1986  
James R.  
Van Eise  
Fontographer

1987  
Adobe  
Illustrator  
Vector drawing  
interactively

1988  
Freehand

1989  
QuarkXPress

1989  
Shirley  
Hornchis  
per  
project  
for his  
wife

1990  
Metatex - Metatex  
Adobe Metatex

The Adobe Story  
Book

1990

1986  
Standard  
L<sup>A</sup>T<sub>E</sub>X

1986  
LaserWriter

1986  
Apple  
LaserWriter

1986  
Macintosh



December 1985  
John Warnock  
Adobe PostScript  
page description language

designed to convey  
a description of virtually  
any page to a printer

December 1985  
In original PostScript, there are 32 base fonts:  
ITC Avant Garde Gothic  
(Book, Book Oblique, Demi, Demi Oblique)  
ITC Bookman  
(Light, Light Oblique, Bold, Bold Oblique)  
Courier  
(Regular, Oblique, Bold, Bold Oblique)  
Helvetica  
(Regular, Condensed, Bold, Bold Oblique)  
New Century Schoolbook  
(Roman, Italic, Bold, Bold Italic)  
Palatino  
(Roman, Italic, Bold, Bold Italic)  
Times  
(Roman, Italic, Bold, Bold Italic)  
ITC Zapf Dingbats

1987  
Trevor van Blokkland  
Imports Ikarus to Mac  
Imports Ikarus to Mac  
personal computers

1984  
MacPaint

1989  
Microsoft Office

1990  
FontLab

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Yun Tumbak

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Adobe  
Acrobat

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Steve Conklin  
Ubuntu Kernel Team

Multitouch Support in Ubuntu 10.04

Kernel support for multitouch devices

Libre Graphics Meeting, 2010

[steve.conklin@canonical.com](mailto:steve.conklin@canonical.com)













reclaim  
your  
tools

The image features the text "reclaim your tools" in a bold, black, sans-serif font, arranged in three lines. The text is set against a bright blue, tilted rectangular background. The bottom-left corner of this blue area has a paint drip effect, with two blue droplets hanging down. The entire graphic is tilted at an angle, giving it a dynamic feel.

# A Research Unit

- ✓ A platform where artists, designers and developers can work together on the construction of tools and standards
- ✓ Reflection on the history, use and construction of software for creative work
- ✓ Speculate about digital tools and about to the future of artistic practice

A photograph of the Medialab Prado building at night. The building's facade is covered in large-scale digital projections. The upper part of the building features a stepped, pixelated pattern in shades of purple and pink. Below this, a large rectangular area displays a vibrant, abstract projection with horizontal bands of pink, orange, and yellow. The building is situated in an urban environment, with other buildings visible on either side. In the foreground, a person stands near a graffiti-covered concrete wall, and a street lamp illuminates the scene.

# Medialab Prado (Madrid, ES)



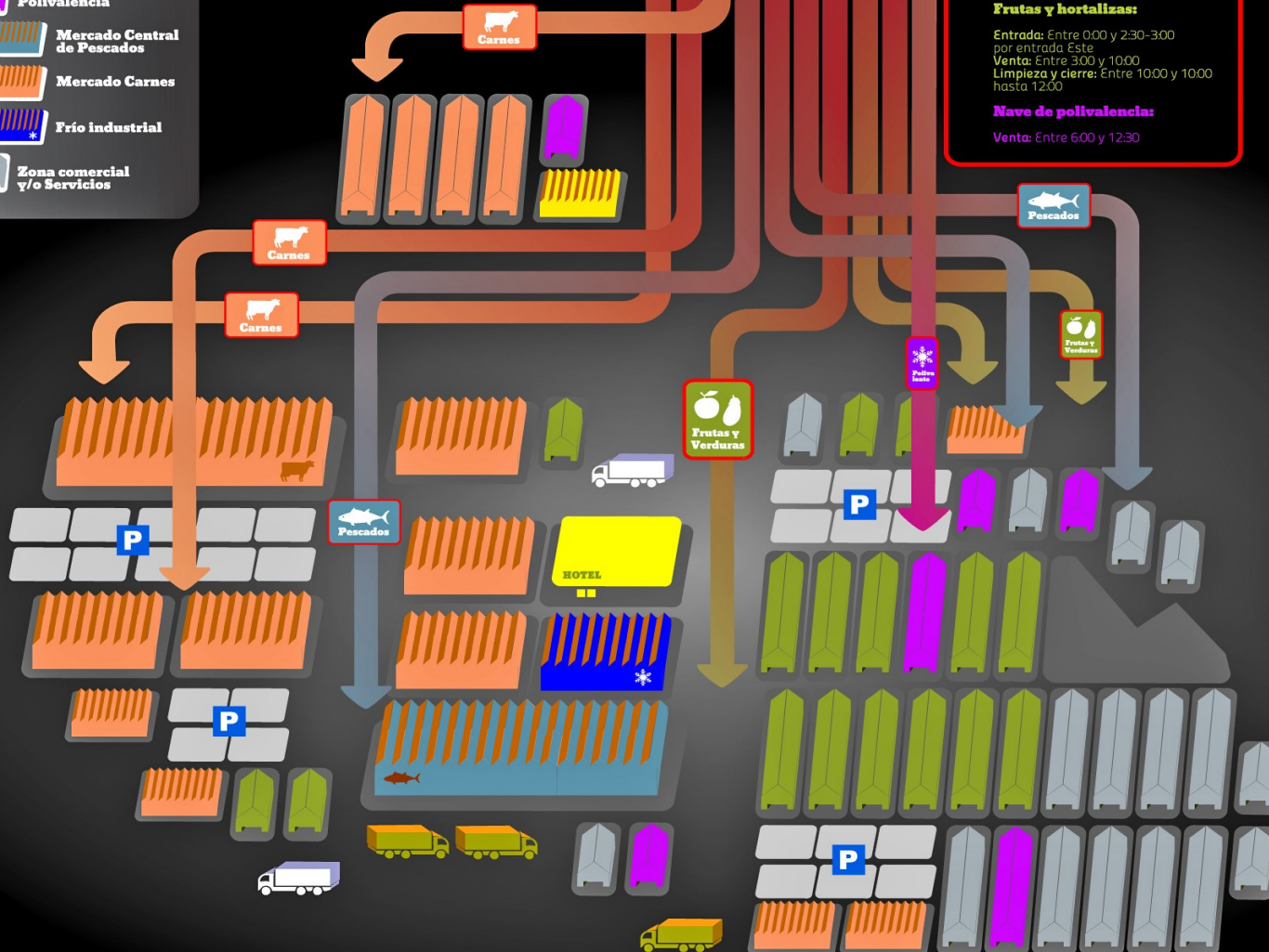
# MercaMadrid

Una topología visual de la red de flujos de los alimentos

[mercamadridvisualizar.wordpress.com](http://mercamadridvisualizar.wordpress.com)

-  Mercado Central de Frutas y Hortalizas
-  Nave de Polivalencia
-  Mercado Central de Pescados
-  Mercado Carnes
-  Frío industrial
-  Zona comercial y/o Servicios

## MercaMadrid



### De circuito por MercaMadrid



#### Carne:

Entrada: Entre 000 y 500-500 por entrada Noroeste  
Venta: Entre 530 y 900 hasta 1200  
Limpieza y cierre: Entre 1200 y 1700

#### Pescado:

Entrada: Entre 000 y 230-300 por entrada principal (Norte)  
Montaje de palets: Entre 230 y 330 hasta 400  
Venta: Entre 400 y 830  
Limpieza y cierre: Entre 830 y 1200

#### Frutas y hortalizas:

Entrada: Entre 000 y 230-300 por entrada Este  
Venta: Entre 300 y 1000  
Limpieza y cierre: Entre 1000 y 1000 hasta 1200

#### Nave de polivalencia:

Venta: Entre 600 y 1230

MercaMadrid es el mercado mayorista que abastece a la ciudad de Madrid de alimentos frescos. Está situado en el extrarradio de la ciudad, a sólo 20 km del centro, y por él pasan el 65 % de las frutas y verduras, el 50% de los pescados y el 30% de las carnes que consumen @s madrileñ@s.

A pesar de la importancia de MercaMadrid como infraestructura urbana, su visibilidad como topos material y discursivo en la ciudad es prácticamente nula. La actividad del MercaMadrid permanece encapsulada en sistemas expertos que lo mantienen fuera del foco de atención del ciudadano común, vaciándolo así de su contenido político.

El propósito de este proyecto es visualizar MercaMadrid e incorporarlo como objeto urbano al debate sobre distintos temas de interés público, como son:


La complejidad de las espacio-temporalidades que habitamos.  
La valoración de la (in)sostenibilidad de nuestros modos de vida.  
Las nuevas formas de poder que circulan por la red de flujos económicos, y que generan espacios de desigualdad.

Las visualizaciones de MercaMadrid que proponemos se estructuran en dos movimientos simétricos:

### Localizar lo global

MercaMadrid como un lugar urbano que replica a escala local el funcionamiento de la cadena alimentaria globalizada: el mundo en MercaMadrid.

#### “El mercado just- in-time”

Mira cómo es, cómo suena y cómo se mueve el mercado 

#### “De los impactos locales a las crisis globales”

Imagina las relaciones

### Globalizar lo local

MercaMadrid como nodo en una red mundial de distribución alimentaria: de MercaMadrid al mundo.

#### “Eres de donde comes”

Explora las geografías virtuales de los alimentos de tu cesta de la compra

#### “Las cadenas de valor de los alimentos”

Observa nuevas tendencias en la distribución alimentaria





# WORM (Rotterdam, NL)





JOHN DUNCAN + EVERY  
BOLT RUMBLING



MARIT SHALEM DE  
EEUWIGE OPTIE AKA  
THE EVERLASTING ...



GOEDE VRIJDAG FEAT.  
GLASS CANDY



PARALLELE  
UNIVERSITEIT: OPEN  
DAGEN



DANCE TO THE BIT



VERGUNNING ZONDER  
PROBLEMEN  
GEPLASTIFICEERD  
Joost Bult



PARALLELE  
UNIVERSITEIT: OPEN  
DAGEN



WORKSHOP OV  
CHIPKAART HACKEN  
VOOR 65+ERS KOMT  
ALS GEROEPEN



SUBBACULTCHA!  
BECAUSE WE ARE  
VISUAL (FILM) + THE...



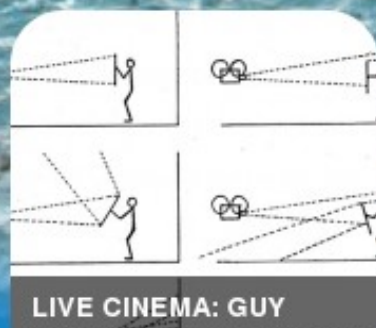
WAAR IS DE SHOP?  
Mariette Groot



FILMWORKSHOP:



HOE WERKT



LIVE CINEMA: GUY



festivalinfo:  
Podiuminfo nieuws:  
WORMRotterdam gesloten  
door politie -  
<http://t.co/FU6hFH7Z>



# HOTGLUE makes it all stick(y)!



# HOT GLUE

[HOW TO HOTGLUE](#)[WHAT IS HOTGLUE](#)[HOTGLUE USERS](#)[REGISTER](#)[DEMO](#)[FORUM](#)[DEVELOPERS](#)

HOTGLUE is an amazing visual tool for building your website!

- Simply manipulate pictures, text and video directly in a browser window!
- Editing a page looks exactly the same as viewing it, the only difference is that you can move things around!
- No programming skills needed!

## watch the video!



01:26



vimeo

### Newsflash!

Lot's of screencasts online now.  
Check out the HOW TO HOTGLUE section.

To start with your own HOTGLUE website you have 2 options:

1). Get a homepage at hotglue.me:

new?

[register here!](#)



[log in](#)



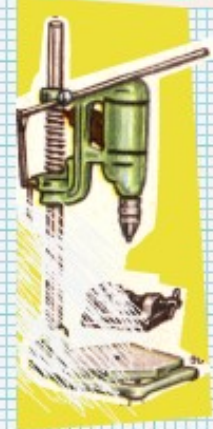
to change your existing account

2). Install HOTGLUE on your own webserver:

[download HOTGLUE!](#)



support HOTGLUE with your gracious donations!









Setting up:  
Parcel Shelf at input 3, starts at 21:00 (in 30m)  
Jen Rich at input 2, starts at 21:00 (in 30m)

headphone jack is available on the bar, please return them  
numbers on the bar, quiet, 4 = LOUD  
internet star

<sheffield> it: <http://www.mibbit.com> ajax IRC  
\* mibbit: 92-27-118-160.static.as11.net)  
ient)  
\* y  
s joined  
expho



```

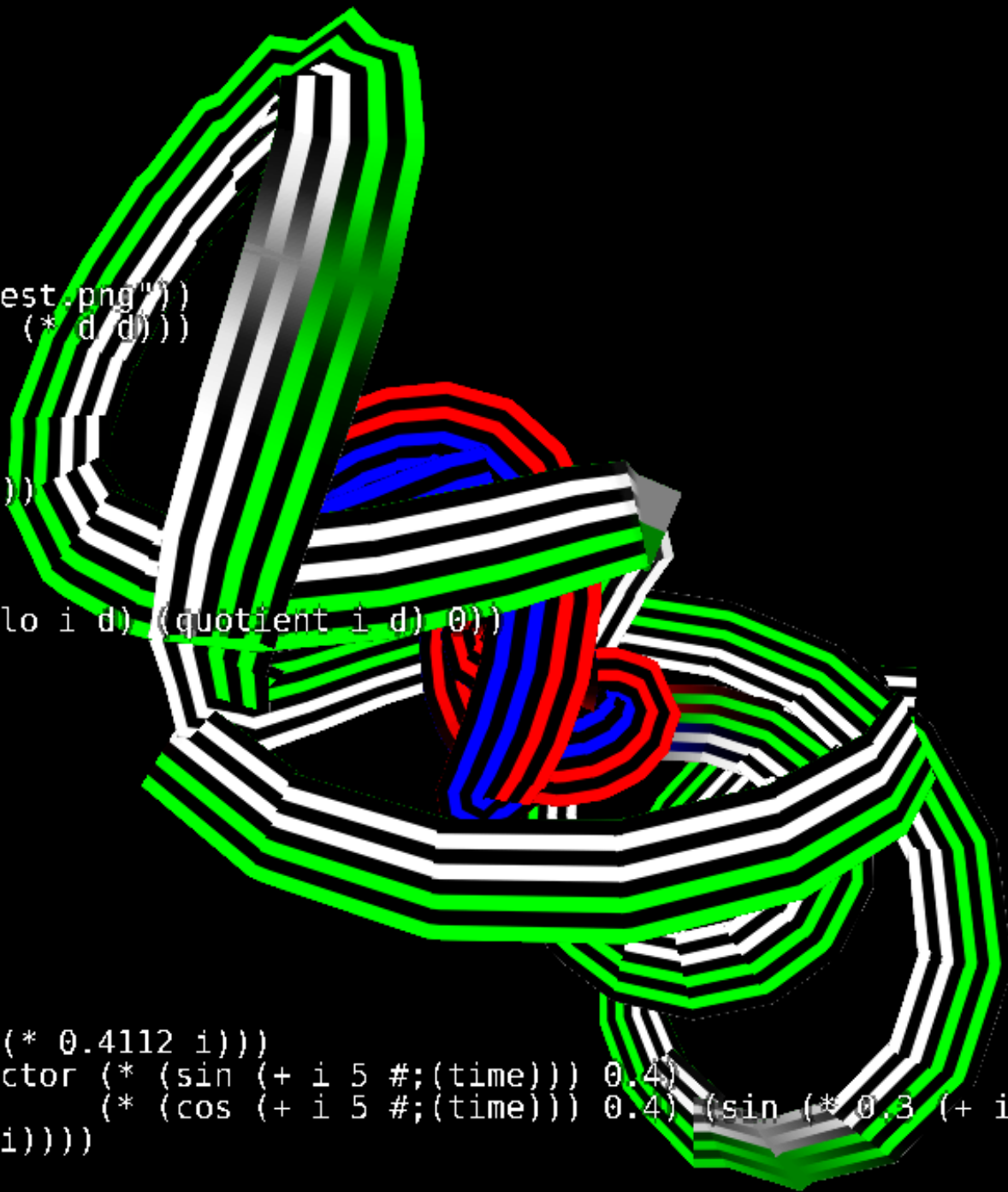
(clear)
;(hint-none)
;(hint-points)
;(hint-anti-alias)
;(point-width 3)
(hint-unlit)
(define d 12)
(texture (load-texture "test.png"))
(define splat (build-line (* d d)))

(with-primitive splat
  (pdata-map!
    (lambda (c)
      (vector 1 1 1))
    "c")
  (pdata-index-map!
    (lambda (i p)
      (vector (modulo i d) (quotient i d) 0))
    "p")
  (pdata-index-map!
    (lambda (i p)
      4)
    "w"))

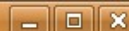
(blur 0)

(every-frame
  (with-primitive splat
    (pdata-index-map!
      (lambda (i p)
        (let ((i (* 0.4112 i)))
          (vmul (vector (* (sin (+ i 5 #;(time))) 0.4)
                       (* (cos (+ i 5 #;(time))) 0.4)
                       (sin (* 0.3 (+ i 5 #;(time)))
                           (* 1 i))))
          (* 1 i))))
      "p"))))

```



Reloaded



G'Veejay · View Help

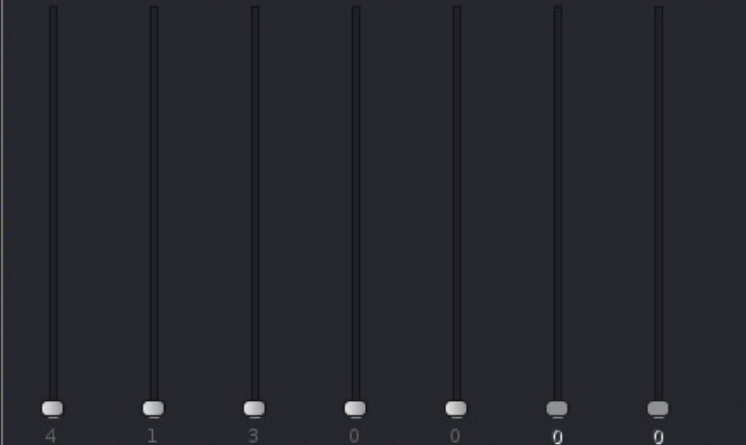
Running realtime 3 MB cached

FX FX Anim SEQ MT SRT Sample

FX controls

☒ 0 Horizontal Sliding Bars

p0 p1 p2 p3 p4 p5 p6 p7

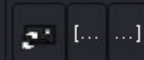


FX list mixing sources RGB control

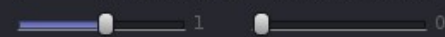
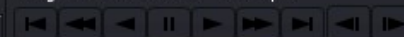
☒ Mixing effects ☐ Image effects

- AlphaLuma Overlay
- Binary Overlays
- Blend by Color Key
- Chameleon BlendTV
- Chroma Key (RGB)
- Chroma Magic
- Complex Threshold (fixme)
- Displacement Map
- Dissolve Overlay
- Frame Border Translation
- Horizontal Sliding Bars**
- Luma Key
- Luma Magick
- Magic Overlay Scratcher
- Magic Tracer

☒ preview on/off ☒ gray 1/8 1/4 1/2 1/1



Length: 0:00:00:04 Sample 1 M: 00:00:00:00 Time: 0:00:00:00 Frame:000000000

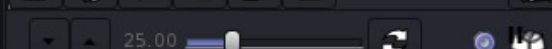


Playing

Samplebank FX Chain Veejay

#	Effect	Run	Anim
0	Horizontal Sliding Bars	<input checked="" type="checkbox"/>	<input type="checkbox"/>
1			
2			
3			
4			
5			
6			
7			
8			
9			

☐ Log



☐ Free Style

Info : Start playing Sample 1

localhost 3490



[illegible]



[http://video.constantvzw.org/vj12/Michael\\_Moss.ogv](http://video.constantvzw.org/vj12/Michael_Moss.ogv)



**VIDEO** "Michael Moss.ogv", with duration 59:08,040, added to the archive July 16, 2010 from video.constantvzw

[More information](#)



(This introduction was

**By data we mean**

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10:28 --> 10:47

Very different from analog financial systems 15th century, Venice and Genoa



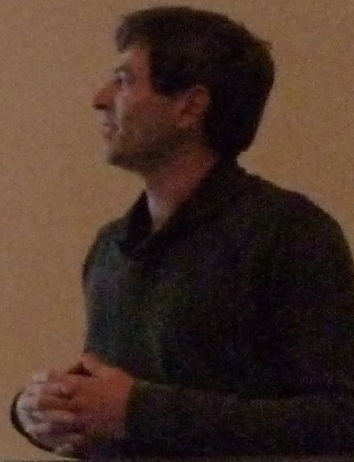
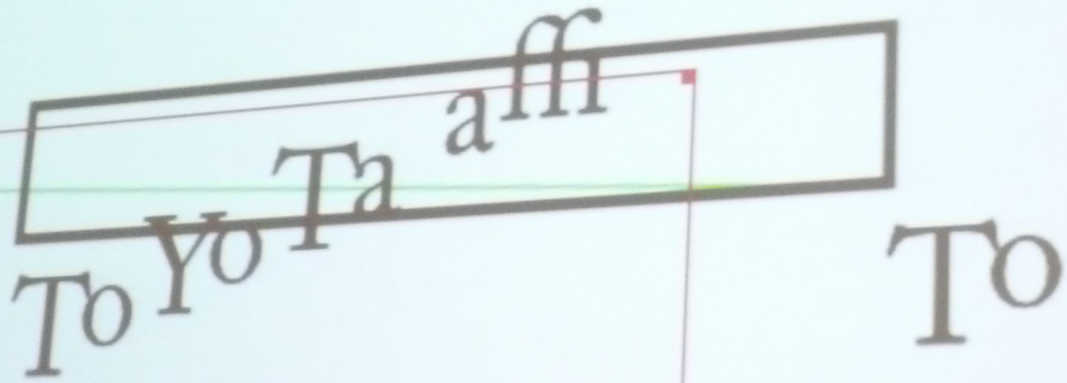
Analog financial systems were systematized by a Franciscan friar Pacioli.

10:47 --> 11:06

He wrote the book *De Divina Proportione* (About the



$Il^1$



~~##~~ DOROTHÉ  
qd tu  
lentes  
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fais  
...

body-ctrl

In

exit



oe / je bris  
weg

+ intensité  
+ rapidité

+ kmps  
+ volume  
+ no

DOROTHÉ

goto  
zone x.



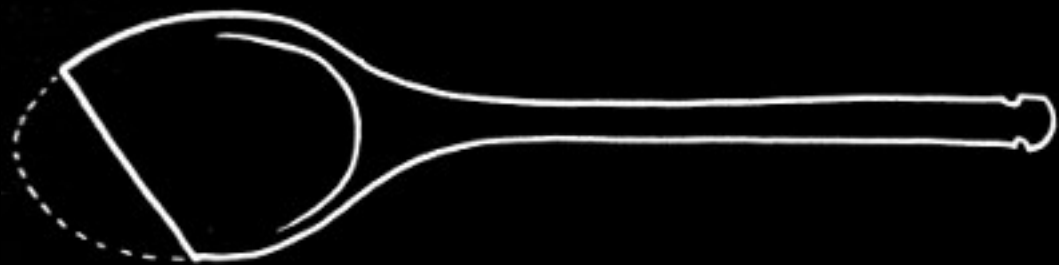
# Associate partners

- ✓ Manufactura Independente (Porto)
- ✓ FLOSS Manuals (Amsterdam)
- ✓ Escuela de Arte 10 (Madrid)
- ✓ Master + Lectorate Networked Media (Rotterdam)
- ✓ Norwegian University of Science and Technology (Trondheim)
- ✓ CREATE (International)

# Research threads

- ✓ Networked graphics:
- ✓ Co-position:
- ✓ Piksels and lines:
- ✓ Abstracting craft:
- ✓ Copy, study, distribute:









<http://www.lgru.net>